IFAR reports

Volume 16, Number 12
December 1995

and The Art Loss Register

Alexander Archipenko's Etude pour femme à la Toilette, *1913, one of six stolen in Fort Lauderdale, Florida, in October.*

Ten Important Art Thefts and Recoveries

DEA Case Links Art and Drugs

More Dali Trouble

Partial Recovery in Blatas Theft

10 Important Thefts Reported in 1995

IFARreports
incorporating *Stolen Art Alert*

Volume 16, Number 12
December 1995

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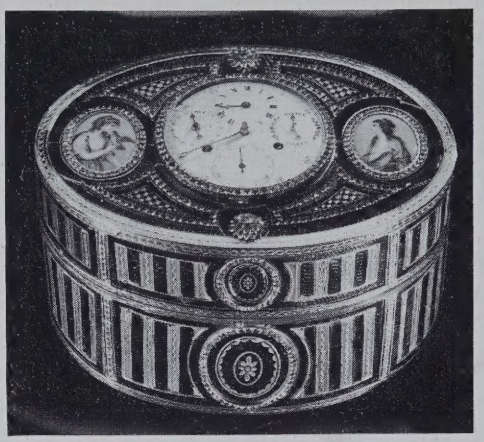


James Cox (English, ?-1791). George III Nécessaire, circa 1775. Gold, silver, and enamel. Enamel amethyst in color, with a "clock" face on the lid. (IFARreports, *Jan. '95, no. 76, *L94.1362.1)*

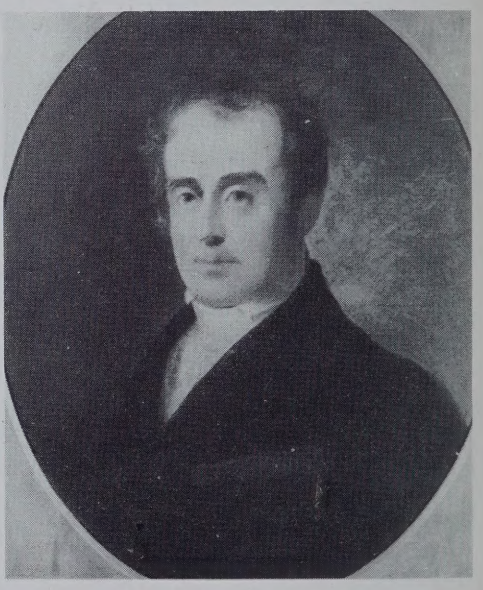
This beautiful piece was stolen from the International Fine Art and Antiques Dealers Show in New York City on October 19, 1994. It is valued at around $50,000.

Titian (Tiziano Vecellio) (Italian, 1490-1576). Rest on the Flight into Egypt, 1510. Oil on canvas. 18.0 x 24.0 in. (IFARreports, *Feb.-Mar. '95, no. 166, *L95.80.1)*

In a well-planned burglary on January 6, 1995, thieves stole this Titian, which was linked to an alarm system, from Longleat House in Wiltshire, home of the Marquess of Bath. They also made off with a portrait of Eleanor of Austria from the circle of Joos van Cleve and the *Personification of Justice* by Bonifazio Veronese. The Titian alone is valued at over £5 million.

Twenty dollar coin, 1870. Gold. (IFARreports, *Feb.-Mar. '95, no. 224, *N95.4)*

This coin, one of the rarest in the U.S., was struck in the first year of operation of the Carson City, Nevada mint. One of only 3,789 pieces struck, it was stolen in transit between New York City and Dallas, Texas on December 2, 1994.



Thomas Sully (American, 1783-1872). Portrait of Thomas Tickell Hewson, 1848. Oil on canvas. 64.1 x 51.4 cm. (IFARreports, *April '95, no. 226, *N95.75.2)*

This painting is listed in Sully's Register of Portraits, 1807-1871, and in numerous published inventories. It was taken from a Philadelphia institution, but the date of theft is unknown.

Rembrandt Harmenz van Rijn (Dutch, 1606-69). Figure of a Woman. India ink on paper. 20.5 x 18.5 cm. (IFARreports, *Oct. '95, no. 908, *N95.300.7)*

Two separate Interpol offices, one in Wiesbaden, Germany, and one in Baku, Azerbaijan, reported the theft, 50 years apart, of eleven old master drawings including this one. The drawings belonged to the Bremen Kunsthalle museum prior to World War II but in 1943 were moved to storage along with thousands of other drawings and prints in anticipation of bombing. At war's end, most were taken to the former Soviet Union.

Stele. 200 B.C. Limestone. 50.0 x 30.0 x 5.0 cm. With an inscription in Himyaritic below. (IFARreports, *Nov. '95, no. 1083, *N95.377.2)*

This stele is one of six South Arabian antiquities reported stolen from museums in Yemen between May and July 1994. The six items represent a great number of archeological and ethnographic objects taken from Yemeni museums during that period.

Antonio Stradivarius (Italian, 1644-1737). (IFARreports, *Dec. '95, no. 1169, *N95.413.1)*

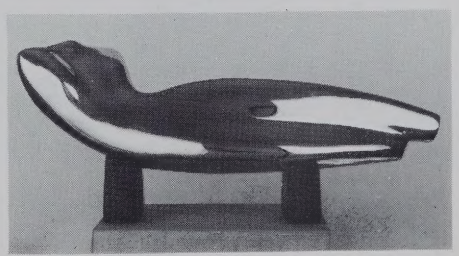
The FBI reported this violin, appraised at $3.5 million, had been stolen from the Manhattan residence of Erica Morini, a renowned violinist, in October 1995. Ms. Morini's father had bought the instrument, known as the Davidoff Stradivarius, from a Parisian dealer in the 1920's or 30's. The violinist died on November 1, unaware of the theft.

Fernando Botero (Colombian, b. 1932). Bronze sculpture. Standing Woman, 1992. #2/6. 29 x 8 x 10 in. (IFARreports, *Dec. '95, no. 1131, *N95.411.1)*

A burglar alarm signaled the theft of this Botero and two sculptures by Henry Moore, *Woman Reading* and *Draped*, from the James Goodman Gallery on October 23. The burglars apparently entered through the front door of the gallery. Security guards who responded to the 5:30 p.m. alarm were slowed by traffic.

Henri de Toulouse-Lautrec (French, 1864-1901). The Terror of Grenelle, 1894. Pencil on paper. 18 x 11 cm. With frame, 32.4 x 25.2 cm. (IFARreports, *Dec. '95, no. 1128, *N95.398.2)*

The Museo Nacional de Bellas Artes in Buenos Aires reported that this drawing and one other by Toulouse-Lautrec, *Doctor Pean Washing his Face in Front of a Mirror After Surgery*, was stolen on September 7.



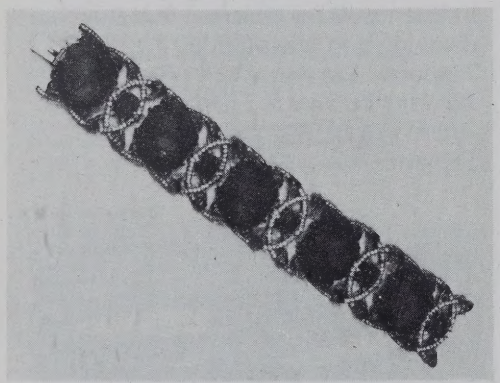
Alexander Archipenko (Russian, 1887-1964). Sculpture. Torse, 1914. Polished nickel silver alloy. Ht. 38.0 cm. (IFARreports, *Dec. '95, no. 1152 *N95.421.1)*

This sculpture was stolen in transit from a van parked near a hotel in Fort Lauderdale. Five other works by the sculptor were also consigned to a New York gallery and are catalogued in this issue, nos. 1148-1151 and 1153.

10 Important Recoveries Reported in 1995

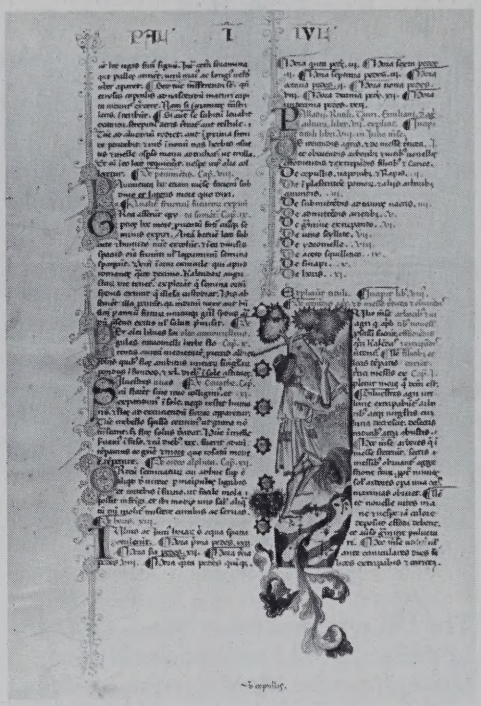
Netsuke. Japanese. Seated Man Smoking a Pipe. Ivory. Ht. 3.8 cm. (IFARreports, *Oct. '91, no. 915, *N91.340.6)*

The FBI recovered over thirty netsukes and other works of art stolen from Biltmore House in Asheville, NC in May 1991. Part of a collection formed by George Vanderbilt at the beginning of this century, the items were all returned and by December 1994 were again on display.



René Lalique (French, 1860-1945). Bracelet, 1900. Pâte de verre, gold, diamonds, and topazes. W. 3.0 x L. 18.0 cm. (IFARreports, *Dec. '91, no. 1133, *N91.381.1)*

In late March IFAR spotted this bracelet in the important jewelry catalog of a major auction house. The consignor had bought the piece a year earlier. None of the jewelry department staff at the auction house had been working there when the theft occurred in 1991. The sale proceeded, and the insurers of the bracelet received most of the proceeds.

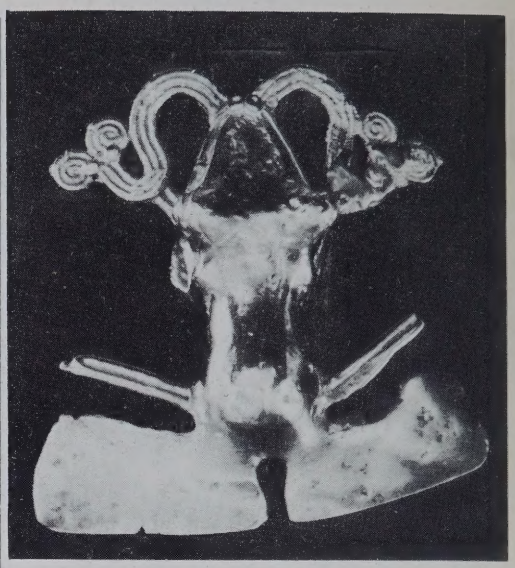


Recovered Leaf from Palladius' De Agricultura.

In late May U.S. Customs seized this leaf and one from Frontinus' *Strategematicon*, both from a volume once owned by Petrarch. A scholar from the art history department at Ohio State University brought the leaves to an Akron, Ohio manuscript dealer. A Princeton University professor identified the source of the leaves.

Winslow Homer (American, 1836-1910). Off Gloucester Harbor. Watercolor.

In 1992 U.S. Customs seized this watercolor, stolen along with two Homer drawings from a home in Ipswich, MA in 1969. An expert familiar with the catalogue raisonné identified it for Christie's even though it had been altered. Customs returned the painting to the rightful owner on Valentine's Day 1995.



Pre-Columbian gold piece. Frog, circa 1400,A.D.

This frog and two other gold pieces were stolen from a display case in the National Geographic Society's Explorers Hall museum on Friday, March 22. Two days after the theft, all three artifacts had been recovered, one from a waitress and two through a pawnshop thanks to a quick decision to publicize the loss.

Thomas Moran (American, 1837-1926). Valley of the Cuernavaca, 1903.

Stolen in 1975 from the National Museum of American Art in Washington, DC, this painting was brought to the Adam A. Weschler and Son auction house in Washington 19 years later. A scholar compiling the catalogue raisonné recalled seeing it on an FBI list of stolen works. A museum curator identified the painting as the one taken in 1975.

Chelsea Porcelain Factory. Teapot, circa 1756. Porcelain. Ht. 14.5 cm. (IFARreports, *Jul. '94, no. 355, *L94.765.6).*

London police recovered this teapot along with a candlestick and three Chelsea figures nine months after they were stolen from Christie's. The offer of a reward made the stolen works unsellable. Police found the pieces in a truck in South East London and arrested the driver and three others.

Anna Mary Robertson (Grandma) Moses. (American, 1860-1961). Brown Church. Oil on masonite.

In December 1994 this painting and another by Grandma Moses, *December*, were stolen from the Bennington Museum in Vermont. On February 1, the FBI announced the arrest of Joseph Campanella, who had stolen the paintings and then destroyed them. They were crumbled to pieces and thrown away in a plastic bag.

Pablo Picasso (Spanish, 1881-1973). Tête, 1928. Oil and sand on canvas. 53.7 x 32.1 cm. (IFARreports, *Jan. '94, no. 18, N94.7.1).*

On March 9 Chicago police found this painting, stolen from the Richard Gray Gallery on January 3, 1994, in the back seat of an abandoned vehicle when a speeding motorist stopped in traffic and fled on foot.

Scone Palace Tankards. Ivory.

Early this year London police seized these tankards, which were in a dealer's possession. A thief had taken them along with some Vernis Martin ware from Scone Palace in Scotland in 1994. Police in Scotland caught the thief after tracing him through an abandoned, rented dinghy found at the edge of the moat of Floors Castle.

Dali—Double Trouble

US Government Sells Center's Fakes

In October, in the third of three auctions, the United States government sold the last of 11,000 fake prints with full disclosure that they were not made by the artists whose signatures they bear. In these sales, the works were not misrepresented, but future sellers may not be so scrupulous. The prints came from the inventory of Center Art Galleries-Hawaii, and were sold to raise funds to partly cover the $2 million-plus fine imposed on the gallery and its two principals after their fraud conviction. According to *The New York Times*, the auctions brought $347,550. The proceeds will make a contribution to help repay the U.S. Postal Inspection Service which investigated the fraud at great cost to the taxpayer.

The sale was ordered by the trial judge, Harold Fong, who has since died. The auctions were conducted in Belmont, California by Koll Dove Global Disposition Services. The October 21 sale was advertised as a "Faux Dali Art Auction."

As a result of the three auctions, thousands of works, prints and sculptures, many of them marked as fakes in rather small letters in the middle on the back, have been sent into the market. The warning is well phrased, alerting the buyer that the works are "counterfeit," "fake" and "unauthorized." However, many were re-framed, and the warnings are obscured. Some are bound to become instruments of future frauds. Furthermore, The auctioneers sold the images in lots of 100, making it more likely that they were purchased by people intending to resell them rather than for study purposes or as mementos of one of the biggest art fraud trials in memory.

Judge Fong must have forgotten to ask several questions. Will freeing these items cost the public more in the long run than it

recoups? Will it not perpetuate the problem that cost so many naive individuals large amounts of money they could ill afford to lose? Will it not recreate the need for more investigations by the Postal Inspector's service?

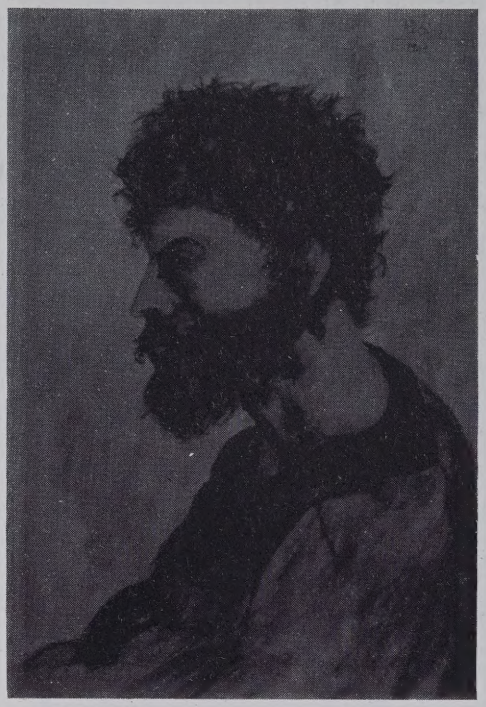
The agency in charge of the sale has promised to provide IFAR with a detailed list of the items sold. And it is hoped that anyone with a question will contact IFAR, prefably

Something Rotten in Denmark

Also in October, after a trial in Denmark before a judge and two lay assessors, a 37 year old former art dealer was unanimously convicted of fraudulently selling 200 works falsely attributed to Miró and published by Amiel companies. The Amiels were publishers and distributors of many thousands of troublesome prints that formed a large portion of the inventory of Center Art Galleries- Hawaii. The convicted man sold them to other art dealers in Denmark and abroad during a two year period between March 1989 and February 1991. He gave written consent to give up 133 prints (5 by Miró," 25 "Dali,"and 103 by "Chagall") in his possession. The conviction may be appealed, and under Danish law, the defendant's name is not to be published until the conviction is upheld.

Constance Lowenthal

DEA Operation Nets 3 Pictures



The "Picasso" watercolor of 1904.

Officials of various law enforcement agencies have often stated that art can form one of the links in the drug trade, but actual cases have rarely been documented. In December 1994, however, the Drug Enforcement Agency revealed an undercover operation which did involve art that was used as part of a money laundering scheme by the Colombian Cali drug cartel.

Art theft has been estimated as totalling anywhere from $2 to $6 billion per year, just below arms and drugs as an international arena for crime. A long-term Drug Enforcement Agency undercover operation concluded in 1994 provided a concrete example of the link between numbers two and three on the crime list.

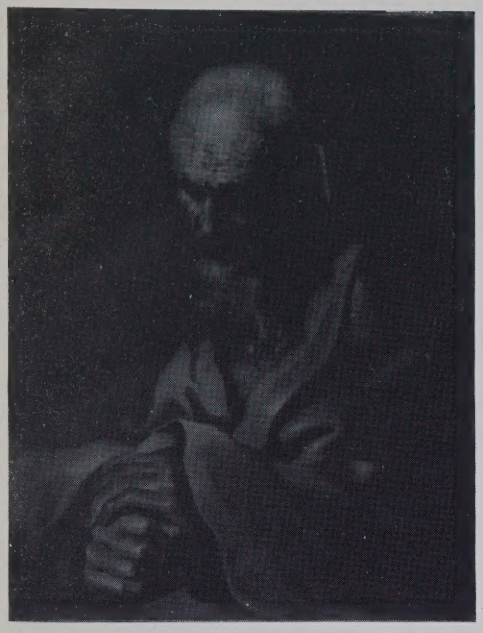
In December 1994, the DEA and the Internal Revenue Service announced the completion of an investigation into the money laundering operations of the Cali Colombia drug cartel, "Operation Dinero." Thomas Constantine, Administrator of the DEA said, "It is the first time a U.S. government agency has operated a financial institution for the purpose of targeting the financial networks of international drug organizations."

The investigation resulted in 88 arrests in four countries and the seizure of nine tons of cocaine as well as over $50 million in cash and other property, including three paintings. The paintings have been attributed to Pablo Picasso, Peter Paul Rubens and Sir Joshua Reynolds.

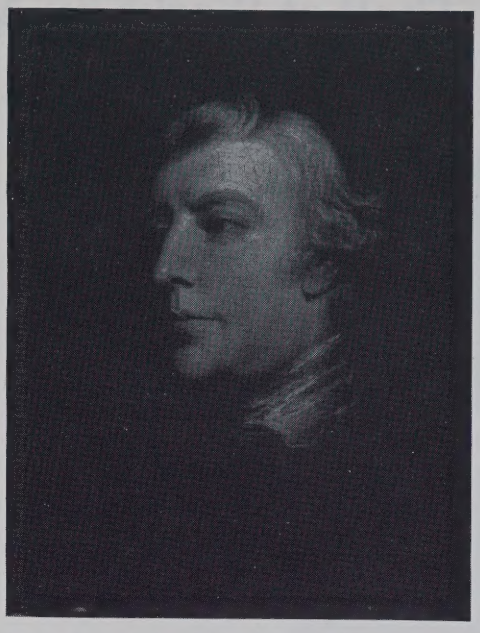
Whether the paintings are in fact by these artists is yet to be determined. The Picasso, entitled "Head of the Beggar," is a watercolor purportedly dating from 1904. The painting attributed to Rubens is said to be a portrait of St. Paul, while the putative Reynolds is a portrait of an unknown man. At the press conference announcing the seizure of the works, Mr. Constantine noted the case had revealed that, " Such beautiful paintings are soaked in blood money."

The story begins in 1992. At that time, the DEA's Atlanta office was in the midst of an operation in which DEA agents had penetrated the Cali Mafia which commissioned the agents to arrange money pickups in the United States and Europe. This first phase, involving the identification of the connection between drug traffickers in Colombia and drug cell money groups was well underway when a DEA informant suggested to the undercover agents that what the drug traffickers really needed was a to launder the proceeds from the drug trade.

Mentioned casually, the idea became reality. With the cooperation of the IRS and the British government, the DEA and IRS established a "Class B" bank in Anguilla, British West Indies. The private bank, after establishing its credibility with the drug trafficking community and the Cali cartel, began providing services to those clients. These "money laundering" services included loans, cashiers checks, peso exchanges, wire transfers and the establishment of holding companies or shell corporations.



Reportedly a Peter Paul Rubens painting of St. Paul.



The purported work by Reynolds.

As a result of "Operation Dinero," the DEA obtained information on the network and methods used by drug traffickers to "clean" the money they received from the illegal drug trade. In turn, this knowledge led to related investigations in other jurisdictions including Los Angeles, New York, and two in Europe. The Los Angeles case, a joint DEA, IRS and FBI investigation, was aimed at individuals running a laundering network on the West Coast, Southern California, Mexico and Canada. The New York operation revealed a money laundering operation involving millions of dollars moving between New York, Canada, and Colombia.

In Europe, "Operation Dinero" yielded other fruits. The Locatelli organization, allegedly under the direction of Pasquale Locatelli, operated in France, Romania, Croatia, Spain, Greece, Italy and Canada. The investigation established that there were direct links from the Locatelli group to the Cali drug cartel. Pasquale Locatelli, serving a 20-year sentence in France for drug distribution, staged a spectacular break-out in 1989 during which he fled by helicopter. However, he was arrested in Spain in September 1994. Several other arrests and seizures of cash, drugs and real property took place in Italy and Spain.

Locatalli's group may also have been involved in arms smuggling as well as drug smuggling. Last year, a NATO force intercepted one of Locatelli's ships in the Mediterranean on the suspicion of arms smuggling. A search of the ship at an Italian port revealed two containers of small arms and ammunition which were seized by Italian authorities. It is thought they were bound for one of the parties in the former Yugoslavia.

William Malarney, a DEA agent from Atlanta involved in the undercover operation, has explained to IFAR how it was done. After receiving permission and a license from British authorities in 1993 to set up the phony private bank, the DEA, with the cooperation and advice of the IRS, went about putting the plan into practice. It took almost another year.

Banking associations were joined, forms, stationery and brochures were printed, with careful attention being paid to give them a European look which included using the correct European size of paper. Contacts with correspondent banks in other countries were set up. Though supposedly located in the Caribbean, the phony bank was actually located in Atlanta. Phone and fax lines were routed to an Atlanta office staffed with Spanish and French speakers. Toll-free numbers were established in Venezuela, Colombia, and Mexico. An "American" office of the bank was located in high-rise building so that the "clients" would be able to visit should they wish.

The complex operation eventually had 41 corporate accounts and handled 92 cash transactions for drug traffickers totaling $8.9 million and 291 non-cash transactions. Another $39.5 million was handled by the DEA agents prior to the bank's establishment. At one point, the drug traffickers indicated to the agents that they had $500 million they needed help in "laundering."

To "scare away" legitimate customers, the bank charged exorbitant fees. So successful was the phony bank that it even attracted the attention of an investigator from the Comptroller of the Currency who suspected it of being "dirty." A quick meeting warned him off. Government officials have declined to state whether the bank is still in operation. IRS Commissioner Margaret R. Richardson issued a warning to drug traffickers last year when the success of the investigation was made public. She was quoted as saying that criminals will need to ask themselves whether they are dealing with a real bank or the IRS. She said. "We are offering terms of 20 years and with no interest."

In November 1994, one of the members of the Cali cartel met with an undercover agent in Colombia and said he had two paintings supposedly valued at approximately $9 million he wished to have delivered to the agents in Atlanta for consignment. Selling the paintings would "launder" money which had been used to buy them. The drug trafficker identified one of the paintings as being by Sir

Joshua Reynolds and the other as by Peter Paul Rubens. He told the agent they were owned by another drug trafficker known as "The Capitan."

In early December 1994, another target of the investigation told an agent in Atlanta that he also had a painting by Pablo Picasso which was to be delivered to undercover agents in Atlanta for the same purpose of laundering the proceeds. This painting, purportedly from Picasso's Blue period, was allegedly bought for $1.5 million by the "consignor" but, according to the indictment, the undercover agent was told that it was really worth approximately $7 million.

Follow-up conversations in November and December set up the arrangements for the delivery and eventual sale of the three works. On December 9, a Marta Torres, one of the targets of the investigation, informed the agents in Atlanta that she would deliver the paintings to undercover agents in Miami, Florida. Five days later, they were delivered.

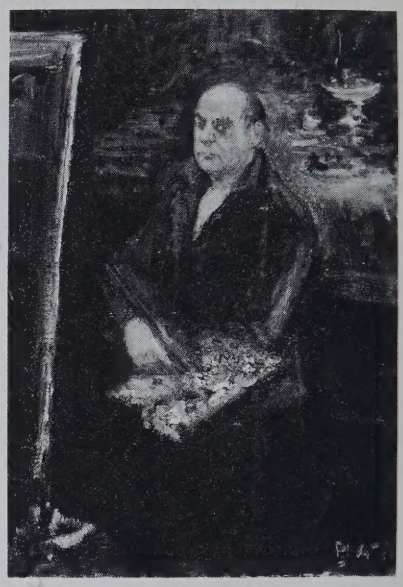
Based on the information obtained by "Operation Dinero" and conversations with the members of the drug trafficking and money laundering network, U.S. agents obtained a court order to seize the paintings. Since there was probable cause to believe that the works had been purchased with funds traceable to illegal drug trafficking, American law allowed for their forfeiture.

U.S. law enforcement agencies and those in other countries have, with this operation, disrupted the financial operations of one the world's more notorious drug cartels. It was the first time the DEA had infiltrated the private banking world of the drug cartel. It is all about money. Art is a cash equivalent. For a number of years, police in various countries have suspected that drug money was being laundered by the buying and selling of works of art. "Operation Dinero" provided proof of this thesis.

Anna J. Kisluk

NYPD Makes Arrests in Warehouse Theft of Works by Arbit Blatas

Paris—Pont des Arts *by Arbit Blatas still missing.*



Self-Portrait, *also unrecovered.*

Information provided by the ALR/IFAR has led to arrests and the recovery of some of the art works stolen in Manhattan. This past January, Arbit Blatas and his wife Regina Resnik, the renowned mezzo-soprano, discovered over 200 works of art, as well as other property, missing from a rented storage unit. The stolen works represented every period of Mr. Blatas' long career, including a series of paintings inspired by Bertold Brecht's "The Threepenny Opera." In all, the stolen art was valued at approximately $2 million. At the time of discovery of the theft, the actual date of the theft was unclear. It could have occurred anytime between January 1994 and January 1995.

The loss was reported to the police, registered in the Art Loss Register database, and partially published in *IFARreports*. It was also publicized in the monthly column supplied by IFAR to the April 1995 issue of the magazine *Art & Antiques*. Early in April, a reader of the magazine noted the coincidence of the loss and a notice in the *Newtown Bee* (officially *The Art and Antiques Weekly*) of an auction on Long Island which was to include works by Arbit Blatas.

IFAR alerted Detectives Reuben Santiago and William Lynch of the NYPD Major Cases Squad. Following up on the lead, initially, it was thought the Blatas works up for sale were not among those stolen. However, it was later determined that they were, in fact, among the haul. Further investigation by Dets. Santiago and Lynch led to the recovery of some of the stolen works but, unfortunately, only a small portion. Five modern and impressionist drawings by Camille Pissarro, Pascin, Edouard Vuillard, and Eugène Boudin were found.

Arrests have been made and the investigation is continuing in hopes that additional works will be recovered. Still missing are most of the paintings by Arbit Blatas. Det. Santiago believes that people may have bought them unwittingly, not knowing that they are stolen property. The possessors of the stolen works may not have good title. "They, too, may have been victimized," said Det. Santiago.

The stolen art may have passed through several hands since the theft. The arrests have enabled the police to narrow down the time frame of the theft to March 1994. Works by Arbit Blatas bought after that March 1994 date may be among those stolen. Anyone with information on possibly stolen works may call Det. Santiago or Lynch at 212-374-3955.

A.J.K.

Missing Art Alert

Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

12 WARHOL, Andy (1928-87). *Jackie*. A bust-length portrait of Jacqueline Kennedy Onassis at the time of Kennedy's death in 1963. Painted to resemble a newspaper photograph with the pixels quite prominent. *N95.403.1. New York, NY. Mar. 1, '93.

Sculpture

French, 20th Century

13 LAURENS, Henri (1885-1954). *Femme Couchée au Miroir*, 1922. Bronze. 10.5 x 24.1 cm. Signed, numbered and stamped on top of base: "HL 3/6 C Valsuani Cire Perdue." *N95.428.1. New York, NY. Oct. 27, '95.

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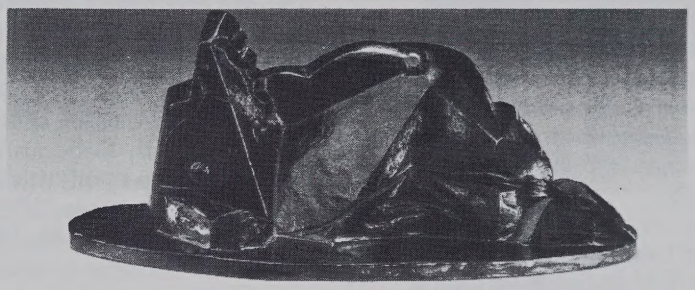

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~ *Information Sought* ~

The Albers Foundation seeks information regarding the whereabouts of weavings by ANNI ALBERS (1899-1994), especially works with the following titles:

DEVELOPMENT IN ROSE I, 1952
22 1/2 x 17 1/4 in.

FIELDS, 1952

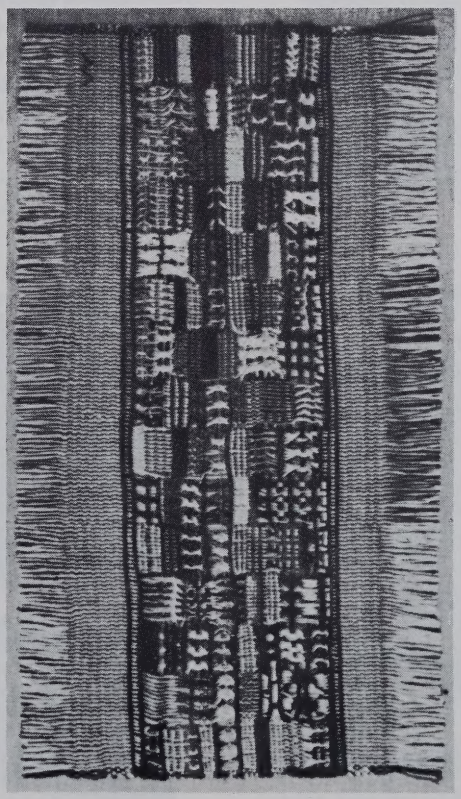
BLUE AND RED LAYERS, 1954
29 1/2 x 22 1/2 in.

INSCRIBED, 1962

EPITAPH, 1968 (?)
59 x 23 in.

JOTTING, 1959 (shown)
21 x 34 1/2 in.

Please reply to: The Albers Foundation, tel. (203) 795-5525; fax: (203) 799-8369.



Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1094 WITKOWSKI, Karl (1860-1910). *Shoeshine Boys*, 1888. Oil on canvas. 60.9 x 50.8 cm. Signed: K. Witkowski. Dated: '88. *N95.427.1. Boston, MA. Sep. 25, '95.

American, 20th Century

1095 ANNUS, John. *Atomic Age*, 1954. Oil. 35.6 x 22.9 cm. Possibly inscribed on verso with one of two alternate titles: "Atomic Age" or "Atomic Furnace." Depicts a male figure standing with his back to a glowing furnace. With a rich texture and painted in somber colors including dark green, black and gold. N95.426.3. Wainscott, NY. Oct. 17, '95.

1096 MAITZ, Don. *Archer*, 1995. Oil on masonite. 30.5 x 22.9 cm. Signed on the strap on figure's chest: MAITZ. Illustration for "Guardians" collector game card FPG Publishing. Inscribed with title and artist's name on verso. *N95.420.1. Baltimore, MD. Oct. 26, '95. *Reward.*

1097 MAITZ, Don. *Caledon of the Mists*, 1995. Oil on masonite. 60.9 x 50.8 cm. Signed vertically on the stone seat: MAITZ. Cover illustration for *Caledon of the Mists*, a novel by Deborah Turner Harris. Inscribed with title and artist's name on verso.*N95.420.2. Baltimore, MD. Oct. 26, '95. *Reward.*

1098 MAITZ, Don. *Captain Red Nose Roberts*, 1995. Oil on canvas. 38.1 x 27.9 cm. Signed in the circle on the barrel: MAITZ. Inscribed with title and artist's name on verso. Illustration for "Guardians" collector game card published by Friedlander Publishing. *N95.420.2. Baltimore, MD. Oct. 26, '95. *Reward.*

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1099 MAITZ, Don. *Cleric*, 1995. Oil on masonite. 27.9 x 35.6 cm. Signed above smoke pot: MAITZ. Title and artist's name inscribed on verso. Illustration for a game card for Guardians, published by Friedlander Publishing Group. *N95.420.4. Baltimore, MD. Oct. 26, '95. *Reward.*

1100 MAITZ, Don. *Desperation: The Dream*, 1995. Oil on masonite. 27.9 x 35.6 cm. Signed on the wood platform: MAITZ. Inscribed on verso with title and name of the artist. Illustration to be published in a limited edition of the Stephen King novel titled *Desperation*. *N95.420.5. Baltimore, MD. Oct. 26, '95. *Reward.*

1101 MAITZ, Don. *Desperation: The Wolf*, 1995. Oil on masonite. 45.7 x 63.5 cm. Signed l/l. Inscribed with title and name of artist on verso. Illustration for a limited edition of a novel by Stephen King titled *Desperation.* *N95.420.6. Baltimore, MD. Oct. 26, '95. *Reward.*

1102 MAITZ, Don. *Dispell Magic*, 1995. Oil on masonite. 20.3 x 25.4 cm. Signed l/c: MAITZ. Illustration for a game card for Guardians published by Friedlander Publishing. Inscribed with title and artist's name on verso. *N95.420.7. Baltimore, MD. Oct. 26, '95. *Reward.*

1103 MAITZ, Don. *Grand Avatar*, 1995. Oil on masonite. 22.9 x 30.5 cm. Signed on the stone in the ring: MAITZ. Inscribed with title and artist's name on verso. A game card for the Guardians, published by Friedlander Publishing. *N95.420.8. Baltimore, MD. Oct. 26, '95. *Reward.*

1104 MAITZ, Don. *Grand Phoba Schneeble*, 1995. Oil on masonite. 20.3 x 25.4 cm. Signed on the washer hanging from one of the horns. Inscribed with the title and artist's name on verso. A game card for Guardians published by Friedlander Publishing. A fantasy creature wearing a horned helmet. *N95.420.9. Baltimore, MD. Oct. 26, '95. *Reward.*

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1105 MAITZ, Don. *Knight Corporal*, 1995. Oil on masonite. 22.9 x 30.5 cm. Signed on the knife sheath at figure's waist. Inscribed with title and name of artist on verso. A game card for Guardians published by Friedlander Publishing. *N95.420.10. Baltimore, MD. Oct. 26, '95. *Reward.*

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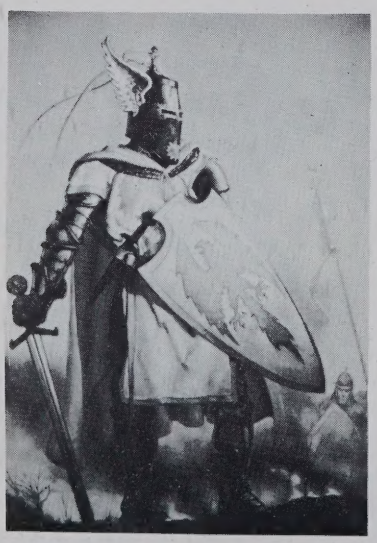
1106 MAITZ, Don. *Lancer*, 1995. Oil on masonite. 27.9 x 35.6 cm. Signed on the horse's girth: MAITZ. Inscribed with title and artist's name on verso. A game card for Guardians published by Friedlander Publishing. *N95.420.11. Baltimore, MD. Oct. 26, '95. *Reward.*

1107 MAITZ, Don. *Paladin*, 1995. Oil on masonite. Signed on the knife sheath. Inscribed with title and artist's name on verso. A game card for Guardians published by Friedlander Publishing. *N95.420.12. Baltimore, MD. Oct. 26, '95. *Reward.*



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1108 MAITZ, Don. *Schneeble*, 1995. Oil on masonite. 20.3 x 25.4 cm. Signed in c/l: MAITZ. Inscribed with title and artist's name on verso. A game card for Guardians published by Friedlander Publishing. *N95.420.13. Baltimore, MD. Oct. 26, '95. *Reward.*

1109 MAITZ, Don. *Seer.* 1995. Oil on masonite. 27.9 x 35.6 cm. Signed and dated on the crystal ball. Inscribed with title and artist's name on verso. A game card for Guardians, published by Friedlander Publishing. *N95.420.14. Baltimore, MD. Oct. 26, '95. *Reward.*

1110 MAITZ, Don. *Sorcerer*, 1995. Oil on masonite. 22.9 x 30.5 cm. Signed on the deck of cards. Inscribed with title and artist's name on verso. A game card for Guardians published by Friedlander Publishing. *N95.420.15. Baltimore, MD. Oct. 26, '95. *Reward.*

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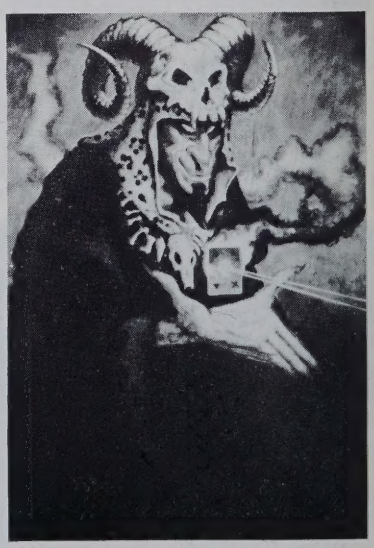

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1111 MAITZ, Don. *The Swordsman*, 1995. Oil on masonite. 30.5 x 22.9 cm. Signed on the pectoral. Inscribed with title and artist's name on verso. A game card for Guardians, published by Friedlander Publishing. *N95.420.16. Baltimore, MD. Oct. 26, '95. *Reward.*

1112 MAITZ, Don. *Vampire Hunters*, 1995. Oil on masonite. 30.5 x 22.9 cm. Signed on the stake. Inscribed with title and artist's name on verso. A game card for Guardians, published by Friedlander Publishing. *N95.420.17. Baltimore, MD. Oct. 26, '95. *Reward.*

1113 MAITZ, Don. *Visionary*, 1995. Oil on masonite. 38.1 x 27.9 cm. Signed on the satchel. A standing figure of a wizard or sorcerer. *N95.420.18. Baltimore, MD. Oct. 26, '95. *Reward.*

1114 MAITZ, Don. *Warty Friend*, 1995. Oil on masonite. 25.4 x 20.3 cm. Signed in the string of the shawl or collar. Inscribed with title and artist's name on verso. A game card for Guardians, published by Friedlander Publishing. *N95.420.19. Baltimore, MD. Oct. 26, '95. *Reward.*

1115 MAITZ, Don. *White Unicorn*, 1995. Oil on masonite. 35.6 x 27.9 cm. Signed and dated l/r. Inscribed with title and artist's name on verso. A game card for Guardians, published by Friedlander Publishing. *N95.420.20. Baltimore, MD. Oct. 26, '95. *Reward.*

1116 WURTS, Janny. *Keeper of the Keys*, 1995. Oil on masonite. 57.2 x 76.2 cm. Signed l/r and marked C 1995. Inscribed with title and artist on verso. A cover illustration for a reprint of the science fiction/fantasy novel *Keeper of the Keys*. *N95.419.1. Baltimore, MD. Oct. 26, '95. *Reward.*

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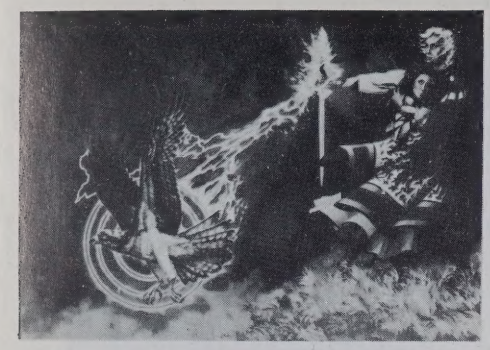

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1117 WURTS, Janny. *Shadowfane,* 1995. Oil on masonite. 57.2 x 76.2 cm. Signed l/r and marked c 1995. Inscribed with title and artist's name on verso. Cover illustration for a reprint of the novel *Shadowfane.* *N95.419.2. Baltimore, MD. Oct. 26, '95. *Reward.*

1118 WURTS, Janny. *Warhost of Vastmark,* 1994. Oil on masonite. 50.8 x 76.2 cm. Signed l/l and marked c 1994. Inscribed with artist's name and title on verso. Jacket illustration for the United Kingdom edition of the novel by the same title. *N95.419.3. Baltimore, MD. Oct. 26, '95. *Reward.*

English, 18th Century

1118

1119 KNAPTON, George (1698-1778). *Genre Scene.* Oil on canvas? 120.0 x 165.0 cm. Probably depicting a scene after a hunt. *N95.396.2. Grasse, France. Jan. 12, '93. Interpol Number: E-55/2-1995

1119

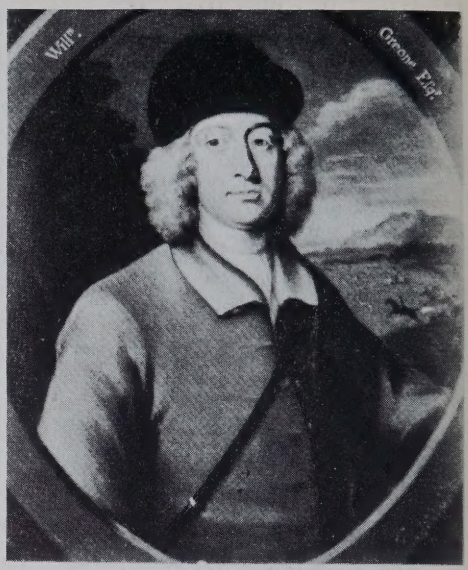
1120 KNAPTON, George (1698-1778). *Portrait of William Green, Esq.*. 75.0 x 60.0 cm. The sitter's name is inscribed on the right and the left of the oval frame at the top as well. *N95.396.3. Grasse, France. Jan. 12, '93. Interpol Number: E-55/2-1995

French, 20th Century

1121 GUILBERT, Narcisse (1878-1942). *Landscape,* 1920. Oil on canvas. 72.7 x 53.0 cm. *N95.431.1. New York, NY. Mar. 22, '95.

Russian, 19th Century

1122 *Presentation of the Vladimirskaya Virgin Icon.* 30.0 x 71.0 cm. Recorded under inventory No. K 3492. Depicting a ceremony with a crowd of people in the foreground, including priests carrying crosses and icons. A group of horsemen at left led by the Grand Prince (of Moscow?), with the Kremlin buildings, including a clock tower,in the background. With an inscription in Cyrillic in the upper center. *N95.392.1. Moscow, Russia. Oct. 4, '94. Interpol Number: E-76/3-1995



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Spanish, 18th Century

1123 RODRIGUEZ, Bernardo. *Adoration of the Magi*, 1801. Oil on canvas. 250.0 x 220.0 cm. Signed and dated l/r: Bernardus Rodriguez Me Pinxt Anno Do 1801. *N95.390.1. Quito, Ecuador. Sep. 11, '94.Interpol Number: E-220/11-1994

Prints, Drawings

American, 20th Century

1124 GRAVES, Morris (b. 1910). *Woods Animal*, 1954. Ink on paper with a wash. 22.9 x 76.2 cm. Signed and dated l/r: Graves '54. *N95.430.2. Belfair, WA. Jan. 1, '93.

1125 HARING, Keith (1958-90). *Social Intercourse I*, 1982. Sumi ink on paper? 60.9 x 68.6 cm. Signed and dated. Possibly inscribed: "to Bill T. Jones" or "to Bill." *N95.409.1. Valley Cottage, NY. Mar. 12, '95.

1126 HARING, Keith (1958-90). *Social Intercourse II*, 1982. Sumi ink on paper? 60.9 x 68.6 cm. Signed and dated, probably on verso. Possibly inscribed: "to Bill T. Jones" or "to Bill." *N95.409.2. Valley Cottage, NY. Mar. 12, '95.

1127 HARING, Keith (1958-90). *Social Intercourse III*, 1982. Sumi ink on paper? 60.9 x 68.6 cm. Signed and dated on verso. May be inscribed: "to Bill T. Jones" or "to Bill." *N95.409.3. Valley Cottage, NY. Mar. 12, '95.

French, 19th Century

1128 TOULOUSE-LAUTREC, Henri de (1864-1901). *Doctor Pean Washing His Face in Front of Mirror After Surgery*, 1891. Ink on paper. 20.0 x 13.0 cm. Dimensions are by sight. Bears the artist's red seal in l/l. Recorded under inventory No. 8566. *N95.398.2. Buenos Aires, Argentina. Sep. 7, '95.

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1129 TOULOUSE-LAUTREC, Henri de (1864-1901). *La terreur de Grenelle (The Terror of Grenelle)*, 1894. Pencil on beige paper. 18.0 x 11.0 cm. Dimensions are by sight. Bears the artist's red seal l/l. Formerly in the collection of Gabriel Tapie de Celeyran. Recorded under inventory No. 8565. *N95.398.1. Buenos Aires, Argentina. Sep. 7, '95.

Sculpture

Colombian, 20th Century

1130 BOTERO, Fernando (b. 1932). *Standing Woman*, 1992. Bronze. 73.7 x 20.3 x 25.4 cm. Edition No.: 2/6. *N95.411.1. New York, NY. Oct. 23, '95.

English, 19th Century

1131 *Euphodides*. Bronze. Ht. 151.0 cm. Standing figure of a female nude, her arms raised, with the left one above her head and the right at shoulder level. She holds a bird in her right hand. Inscribed on the base: "Euphodides." *N95.391.1. Basingstoke, England. Feb. 2, '95. Interpol Number: E-61/2-1995

English, 20th Century

1132 MOORE, Henry (1898-1986). *Maquette for a three piece reclining figure: draped*, 1975. Bronze. 14.0 x 25.4 x 14.6 cm. Edition No.: 5/7. *N95.411.3. New York, NY. Oct. 23, '95.

1133 MOORE, Henry (1898-1986). *Woman Reading*, 1972. Bronze. Ht. 13.0 cm. Designed in 1946 but cast in 1972. An edition of 7 plus one and one artist's proof. With a green patina. *N95.411.2. New York, NY. Oct. 23, '95.

French, 15th Century

1134 *Pietà*. Polychromed wood. 86.0 x 51.0 x 28.0 cm. Listed as a historical monument on September 30, 1911. On an angular base with a shield bearing the arms of the tailors' guild. *N95.395.1. Moutiers, France. Feb. 14, '95. Interpol Number: E-78/3-1995

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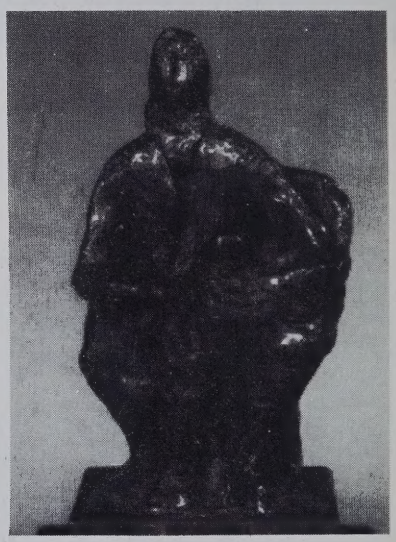

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French, 16th Century

1135 *St. Anne and the Virgin Mary.* Polychromed wood. 86.0 x 40.0 x 30.0 cm. *N95.395.2. Moutiers, France. Feb. 14, '95. Interpol Number: E-78/3-1995

French, 17th Century

1136 *St. Maclou.* Gilded wood. Originally part of an altar. *N95.394.4. Ars, France. Dec. 2, '94. Interpol Number: E-74/3-1995

1137 *St. Paul.* Gilded wood. Originally part of an altar. Originally held a sword, now missing, in his left hand. *N95.394.3. Ars, France. Dec. 2, '94. Interpol Number: E-74/3-1995

1138 *St. Peter.* Gilded wood. Originally part of an altar. *N95.394.2. Ars, France. Dec. 2, '94. Interpol Number: E-74/3-1995

1139 *St. Roch.* Gilded wood. Originally part of an altar. Now missing its original pilgrim's staff in his left hand and a dog. *N95.394.5. Ars, France. Dec. 2, '94. Interpol Number: E-74/3-1995

1140 *Tabernacle door with Crucifixion.* Ivory and gilded wood. 24.0 x 16.5 cm. The door from a tabernacle with an ivory figure of the Christ on the cross, affixed with nails. The figure of Christ was missing its loincloth. *N95.394.1. Ars, France. Dec. 2, '94. Interpol Number: E-74/3-1995

French, 18th Century

1141 *Angel.* Gilded and polychromed wood. 100.0 x 47.0 cm. Listed as a historical monument May 21, 1948. Four fingers are missing from each hand, as are five toes from his right foot and one toe from his left. *N95.395.3. Moutiers, France. Feb. 14, '95. Interpol Number: E-78/3-1995

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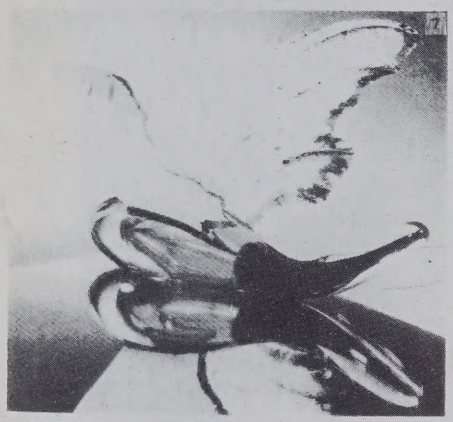
French, 20th Century

1142 FIEVET, Regis. *Untitled.* Glass. Hand blown. A butterfly with its wings spread on a light and dark brown pear-shaped stand; the whole reflected in the base. *N95.393.7. Biot, France. Sep. 29, '94. Interpol Number: E-60/2-1995

1143 LELOUP, Louis. *Untitled.* Glass. 40.0 x 25.0 cm. Hand-blown. In three parts: the upper section in deep blue with a paler design inside the hollowed out center, above a black pâte de verre tapering stem, on a square black base. *N95.393.1. Biot, France. Sep. 29, '94. Interpol Number: E-60/2-1995



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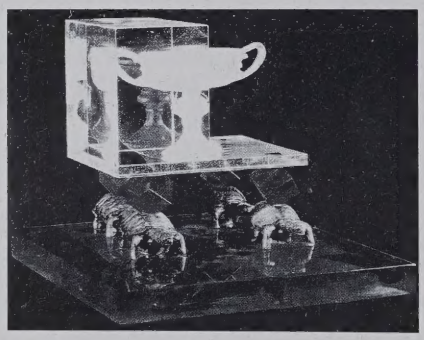
1144 LEPERLIER, Antoine. *Untitled.* Glass. 25.0 x 40.0 cm. Series No. 93/1004 4. Comprising a plaque supported by four tortoises, each with a blue cube set at an angle on its back; the cubes support another plaque which has a larger cube on one side of it and a two-handled goblet on a stem in the center; the lower portion is blue, and the upper is white. *N95.393.4. Biot, France. Sep. 29, '94. Interpol Number: E-60/2-1995

1145 LEPERLIER, Antoine. *Untitled.* Pâte de verre. 25.0 x 40.0 cm. Series No. 940301B. Comprising a rectangular prism standing vertically on the angles of four dice which in turn are standing on four irregular spheres set on a dark square plaque. Inside the prism there are various decorative designs and an illegible text on a vertical plaque. *N95.393.5. Biot, France. Sep. 29, '94. Interpol Number: E-60/2-1995



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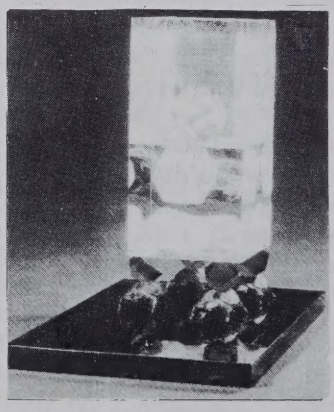

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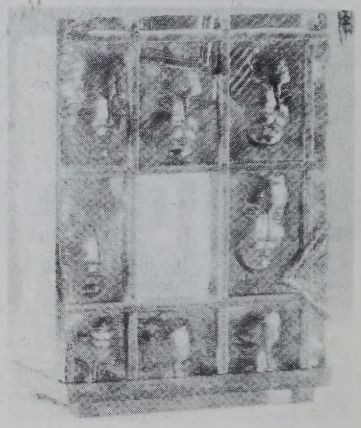
1146 LERPERLIER, Etienne. *Untitled.* Glass. 50.0 x 40.0 cm. Series No. 93/22. Of pâte de verre. Comprising two vertical plaques set on a base with four feet; each plaque divided into nine rectangles with faces. The front plaque is in tones of blue with the rectangles separated by pink and grey stripes, and the central rectangle is empty so that the white plaque behind can be seen, *N95.393.2. Biot, France. Sep. 29, '94. Interpol Number: E-60/2-1995

1147 NEGREANU, Mataie. *Untitled.* Glass. 36.0 x 26.0 cm. Series No. 1498. A single rectangular-based block of glass with sharp angled facets; gold, dark and light brown and green. *N95.393.3. Biot, France. Sep. 29, '94. Interpol Number: E-60/2-1995



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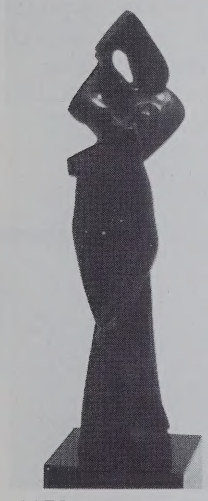

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Russian, 20th Century

1148 ARCHIPENKO, Alexander (1887-1964). *Conversation*, 1936. Terracotta. 26.0 x 28.0 cm. Inscribed: Archipenko. Unique version of a cast bronze. Two abstract humanoid figures intertwined, facing each other as if in conversation. *N95.421.6. Ft. Lauderdale, FL. Oct. 17, '95.

1149 ARCHIPENKO, Alexander (1887-1964). *Etude pour femme à la toilette*, 1913. Bronze. Ht. 38.0 cm. Inscribed Archipenko 1913 3/6. *N95.421.1. Ft. Lauderdale, FL. Oct. 17, '95.

1150 ARCHIPENKO, Alexander (1887-1964). *Statuette*, 1916. Bronze. Ht. 32.0 cm. Inscribed: Archipenko 1916 10/12 F. *N95.421.4. Ft. Lauderdale, FL. Oct. 17, '95.

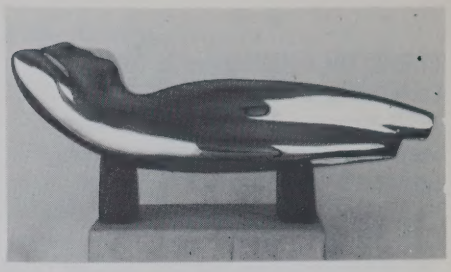
1151 ARCHIPENKO, Alexander (1887-1964). *Torse*, 1914. Polished nickel silver alloy. Ht. 38.0 cm. Inscribed on base: Archipenko 1914. *N95.421.2. Ft. Lauderdale, FL. Oct. 17, '95.

1152 ARCHIPENKO, Alexander (1887-1964). *Torso in Space*, 1935. Chromium-plated bronze. 17.5 x 57.0 cm. Inscribed: Archipenko 1935 B1. The second version of the same figure. *N95.421.3. Ft. Lauderdale, FL. Oct. 17, '95.

1153 ARCHIPENKO, Alexander (1887-1964). *Vase*, 1918. Bronze. Ht. 47.0 cm. Inscribed: Archipenko. One of two bronzes cast. An abstract elongated form, the "head" in the form of a cut-out "U"; resembles a human figure. *N95.421.5. Ft. Lauderdale, FL. Oct. 17, '95.

Spanish, 20th Century

1154 DALI, Salvador (1904-89). *Lincoln in Dalivision*, 1980. Platinum. 73.6 x 50.8 cm. Edition No.: 59/95. From Martin Lawrence Editions; produced by the Meisner Foundry, New York. Signed by the artist in the relief. *N95.425.1. Santa Monica, CA. Feb. 16, '95.



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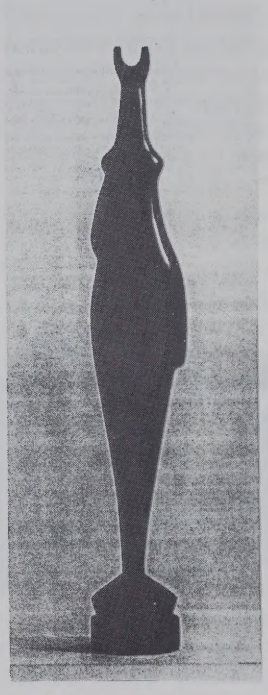
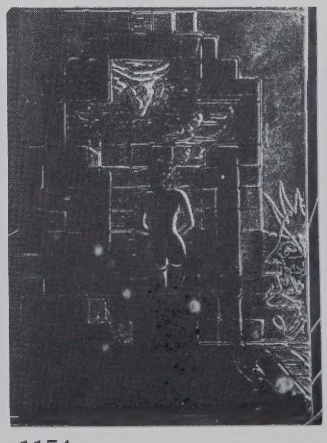


1153



1154

Decorative Arts

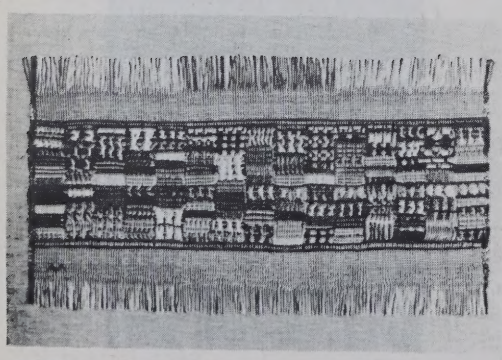
1155 LOBO, Balthazar (b. 1911). *Contemplative Allongée sur Socle*, 1978. Bronze. 21.7 x 36.5 x 17.0 cm. Signed on back of the base: Lobo. Edition No. on base: 5/8. *N95.410.1. New York, NY. Oct. 25, '95.

Miscellaneous Articles

American, 20th Century

1156 ALBERS, Anni (1899-1994). *Jotting*, 1959. Fiber. 35.6 x 62.9 cm. The initials "AA" woven into the fabric. A rectangular weaving with a central strip composed of varying rectangular woven areas of different weaves flanked by plain borders which terminate in a fringe. *N95.430.1. Belfair, WA. Jan. 1, '93.

1155



1156

Ceramics, Pottery, Porcelain

American, 20th Century

1157 GARSON, Susan and PAKELE, Tom. *Shrine*. Porcelain. 27.9 x 30.5 x 14.6 cm. *N95.402.2. Los Angeles, CA. Aug. 11, '95.

Furniture, Accessories

English, 19th Century

1158 Victorian pedestal table. Mahogany and marble. Diam. 90.0 cm. *N95.396.1. Grasse, France. Jan. 12, '93. Interpol Number : E-55/2-1995

1157

1158

Glass

French, 20th Century

1159 TRINKLEY, Karla. *Untitled*. Pâte de verre. 70.0 x 60.0 cm. An openwork (reticulated) round pot or vase with a wide mouth, the pierced design with curved blue lines alternating with straight pink lines. *N95.393.6. Biot, France. Sep. 29, '94. Interpol Number : E-60/2-1995

Objects of Art

American, 20th Century

1160 GILSON, Giles (b. 1942). *Steps*, 1995. Various woods and corian. Diam. 15.5 Ht. 41.3 cm. Signed and dated on base: Gilson 5/95. *N95.402.1. Los Angeles, CA. Aug. 11, '95.

1159

1160

Antiquities

Tapestries, Textiles

Flemish, 16th Century

1161 Dryope tapestry, 1538. Wool? 228.6 x 274.3 cm. May bear a yellow string tag with black printed inscription FRENCH & CO., Inc./ 210 East 57th Str. - New York City/ STORAGE for _____. May also be inscribed on the verso of the tag in pencil: "Hoffheimer" and "Oct. 2nd." In the lower right on verso may have a manila string tag marked: "Dennison Mfg. Co. USA" and possibly an inventory number and dimensions which may also be inscribed on the lining in the right hand corner on verso. Depicts the mythological tale of Dryope, wife of Andraemon and daughter of King Dryops. *N95.423.1. Boston, MA. Oct. 16, '95.

1161

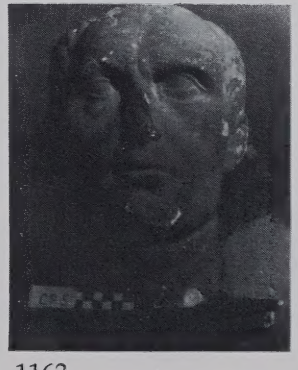
Sculpture

Roman, 1st Century A.D.

1162 Nude Female Torso. Marble. 46.0 x 29.0 cm. From the Imperial period. A torso of Venus of the Capitoline type. The torso of a woman, missing the head, arms and legs, inclining slightly to viewer's left, the waist marked by a thin groove. Recorded under inventory No. 48801. *N95.408.2. Castel Porziano, Italy. Jun. 21, '95.

1163 *Head of a Man*. Marble. 28.0 x 21.0 x 21.0 cm. Recorded under inventory No. 48799. From the Imperial period. Nose is missing and the chin area is damaged. *N95.408.1. Castel Porziano, Italy. Jun. 21, '95.

1162



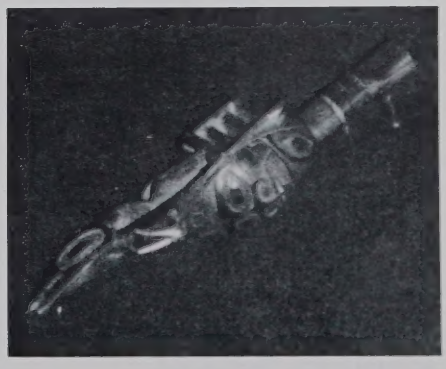
1163

Ethnographic Objects

Objects of Art

American Indian, 19th-20th Century

1164 Chief's raven rattle. Wood, shell, fishing line, and cotton string. Inscribed with accession number under right wing tip: 62.12.7. A carved and painted wooden rattle in the form of bird (raven). In two pieces: the raven's head, neck, wings and figures on the back; and the bird's Breast. The raven's head is divided right through vertically, like two panels coming back along the neck. The head is attached to a slender neck which widens into a large chested body. The little man, whose head is attached to the raven's ears, is lying on the swept-back wings of the raven. On the man's chest sits a little frog whose tongue is extended forward into the man's mouth. Behind the man's knees is a flattened surface with a design which serves as the raven's tail feathers and as the crest feathers of the hawk (Thunderbird) depicted on the vertical surface. The two pieces of the rattle are joined by cotton string laced through drilled holes. The handle is wrapped 12 times with commercial halibut line and coated with a substance. The insides of the head, mouth, and ears of the rattle are painted red, as are the tongue, body and legs of the man. The breast of the raven is lightly engraved with design elements representing the hawk with some areas painted black or red. *N95.422.1. Ketchikan, AK. Jul. 26, '95.



1164

1165 Sheephorn spoon. Dall sheep horn. 25.3 x 8.0 cm. From the Northwest Coast, possibly Tlingit, Haida or Tsimshian. With a carved handle. The bowl of the spoon steamed and spread open. *N95.422.2. Ketchikan, AK. Jul. 26, '95.

1165

Asian Art

Sculpture

Thai, Century Unknown

1166 Ornamental wall hanging. Wood, crystals and colored glass. W. 91.4 cm. Depicting four fish carved from wood and gilded; connected by small pieces of gilded chain and set with small crystals and colored glass. Each fish approximately 25.4 cm. wide. N95.426.2. Wainscott, NY. Oct. 17, '95.

Furniture, Accessories

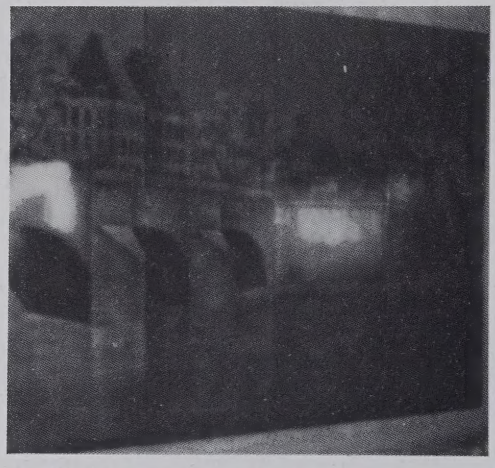
Asian, 20th Century

1167 Four-panel screen, 1934. Lacquer and gold leaf. Made for the Arts Decoratifs Exhibition in Paris in 1934. Decorated on both sides: Recto, depicting a Paris street map with major historical monuments marked in gold leaf, all against a black ground; the verso depicting a stone arched bridge over a river (the Seine?) and buildings (hotels) on the bridge and shore surrounded by trees; the river bank at right with several trees. *N95.372.1. Longboat Key, FL. Jan. 1, '85. *Reward.*

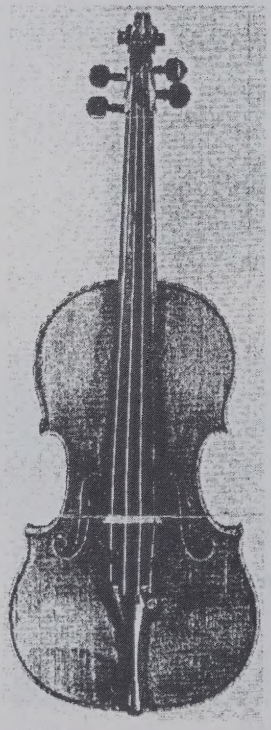
Musical Instruments

Laos, 12th Century

1168 Ceremonial drum. Bronze. Diam. 50.8Ht. 55.9 cm. Circular form with a richly engraved surface with ornaments inside concentric circles including small fish. The sides are sculpted with frogs, and the drum has a soft sheen. N95.426.1. Wainscott, NY. Oct. 17, '95.



1167



1169

Miscellaneous

Musical Instruments

Italian, 17th Century

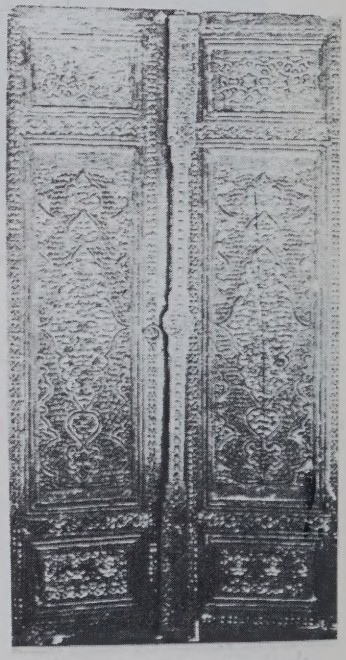
1169 STRADIVARIUS, Antonio (1644-1737).Violin. Maple? The Davidoff-Morini Stradivarius. Listed in Violin *Iconography of Antonio Stradivari 1644-1737* by Herbert K. Goodkind, No. 1717. *N95.413.1. New York, NY. Oct. 11, '95.

Islamic Art

Objects of Art

Persian, 17th Century

1170 Door. Wood. A double wooden door closing with a central spagnolotte bolt. Dating from the 10th century A.H. (of the Hegira). Each panel of the door divided into three parts: a long oblong central panel with a carved lobed cartouche with a smaller carved panel with geometrical designs above and below. Recently varnished. *N95.397.1. Koutena, Iran. Dec. 9, '94.



1170

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